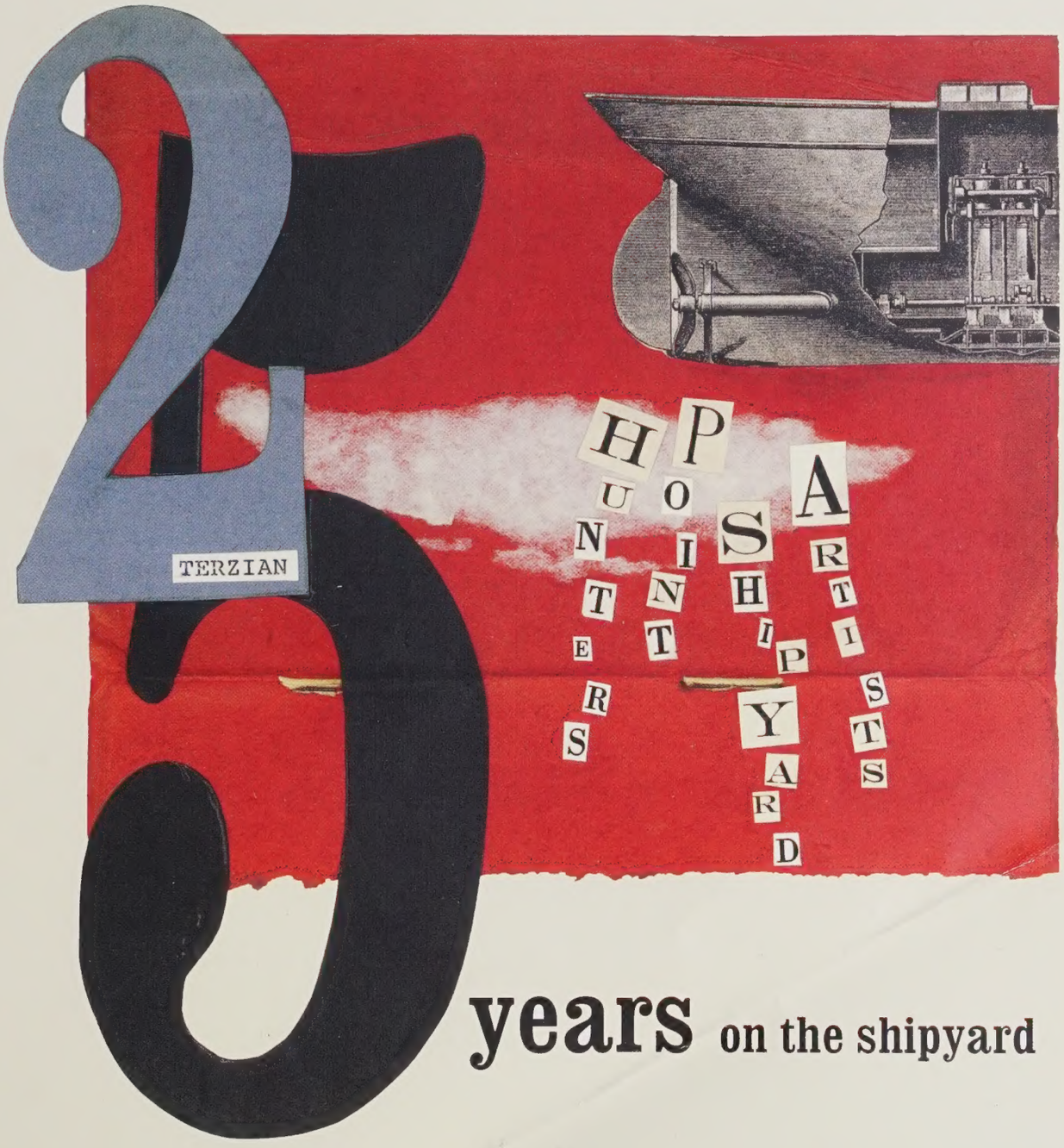
HUNTERS POINT SHIPYARD ARTISTS

shipyard art guide

A HUNTERS POINT SHIPYARD ARTISTS' PUBLICATION VOLUME 2 ISSUE 1 SPRING 2009

spring open studios may 2-3 2009



25 years on the shipyard

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SUPPORTS THE ARTISTS AND THE COMMUNITY

STAR's mission is to preserve and expand the artist community at Hunters Point Shipyard by:

:: Conserving affordable artist studios and workspaces;
:: Complementing art programs in the community;
:: Creating arts exhibition and education facilities;
:: Promoting the shipyard as a hub of artistic activity.

Announcing the 2009-2010 Artist-in-Residence

Mauricia Gandara

STAR is pleased to announce that Mauricia Gandara has been selected as the 2009-2011 Artist in Residence. Past residency recipients have been Rhonel Roberts, Dolores R Gray, Juan Fuentes, Mary Booker, Santie Huckaby and Veronica Orozco.

Mauricia Gandara is the 2009-2010 Artist in Residence. Mauricia has been involved with the Bayview District for over 8 years, working and exploring her art at numerous studios in the neighborhood and teaching art to children through diverse art programs in local schools and at the Bayview Opera House. Hailing from Brazil, Mauricia has lived in San Francisco for 14 years.
Please visit her in Studio #204 in Building 110.

The Artist-in-Residence Program provides an 18 month studio residency on the shipyard to artists living or working in the Bayview-Hunters Point community.

STAR continues to focus on supporting the community of artists working on the shipyard and on arts activities in the surrounding community.

Artist-in-Residence Program supported by the Robert H. Andrews Trust

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shipyard art guide

spring open studios

may 2-3 2009

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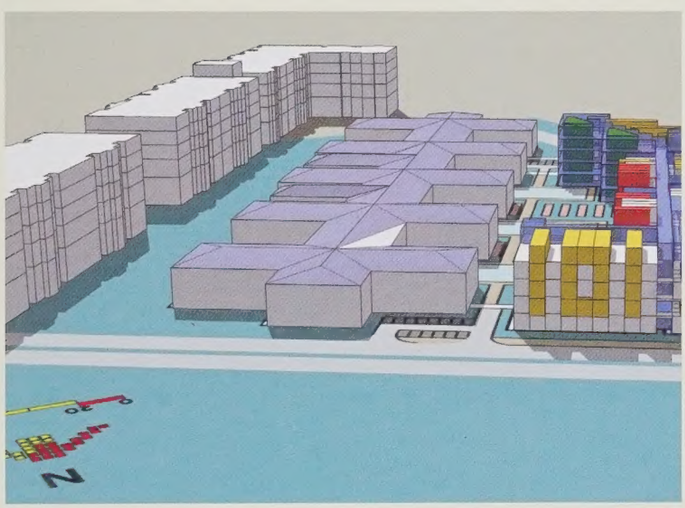

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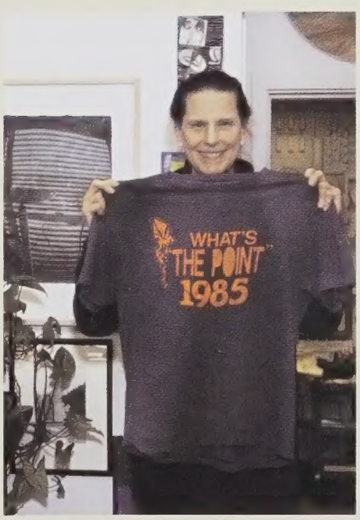

Deborah Carroll

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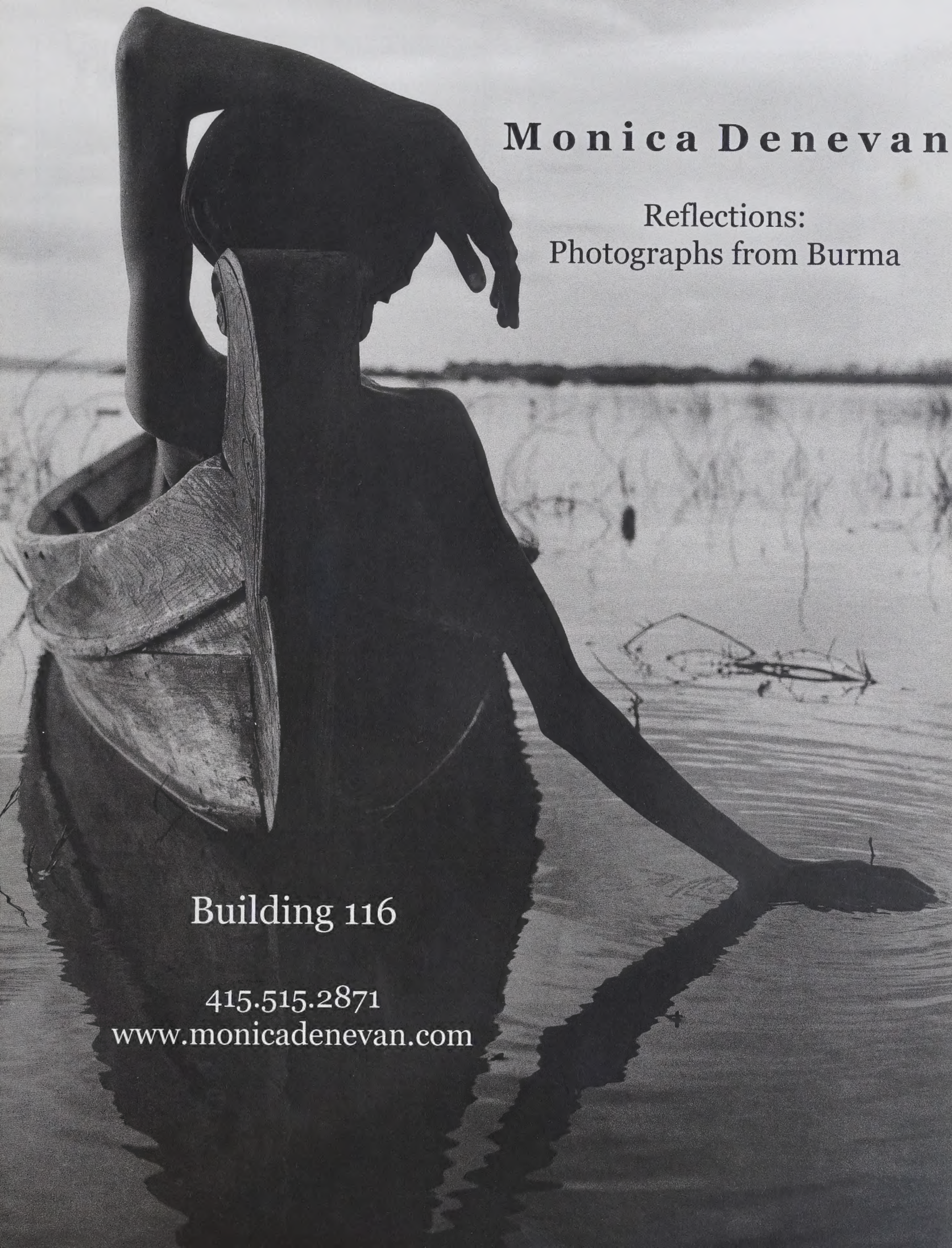
BUILDING 116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Letter from the Producer

Zannah Noe with Mayor Gavin Newsome at the December 2008 Holiday Show.

Are the Artists Getting Kicked Out ?

This is often the first question asked when I tell visitors I work at and for the artists at Hunters Point Shipyard. In this second issue of the Shipyard ART Guide, we give our visitors and fellow artists the unequivocal answer: NO! Our spaces are secure. Building 101 will be renovated for the long-term and new replacement studios will be built. See our article on Lennar's architect, David Thom page 14 for more insight on the shipyard architectural plans.

Organizing artists is a bit like herding cats. The fact that we are celebrating our 25th year as the nation's largest non-live-in art colony, with over 300 artists, gives testament to the effectiveness of our leaders. In this issue we offer special thanks to our past by acknowledging our community organizers, see Linda Hope's and Scott Madison's article, "Hope to Change", page 10.

In 2007, shipyard artists formed committees to address our bright future. One such committee, the Shipyard Community Arts, is working on the proposed Arts District and Arts Center. The second committee is the Arts Events Committee that promotes Shipyard artists by employing them, organizing shows, and producing this publication to give them increased exposure.

Beyond the question of the status of our studios, lets ask: What artists must I see at the Shipyard? This year we are profiling six artists that have been on the Shipyard for over 20 years. See our lead article, page 6. Our cover artist, Kim Smith, Bldg. 110, and logo designer, Mitchell Confer, Bldg. 101, are also ones to watch. I would encourage you to visit our new website, ShipyardArtists.com, and to use this Guide to discover all of the talent out here.

Our future looks bright with more of you showing your support; see our Major Mavens list below, albeit an incomplete list, of our most ardent supporters. In the future we will have better funding as our committees come under non-profit status in the year 2010. I truly wish to thank those who have followed and led the journey with us over the last 25 years.

Enjoy Open Studios and buy the art that supports the artists and builds community!

Zannah Noe, Bldg. 104, One Cat In Many Hats
Chair, Arts Events Committee

Major Mavens

The Hunters Point Shipyard Artists would like to thank:

Kathleen Addison and Tom Addison, MD
Thomas Barnard
Andrew Berberich
Richard Buggs
John David
Margaretta Ekblad
Barbara Epremian
Falletti's
Peter Fitzimmons and The Jazz Heritage Center
Will Guerra
Carolyn Hall
Barbara Holden
Chris and John Ireland
Steve John
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Claudia Kussano
Alice LaRocca
Wendy Lemke
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James Snidle
Jason Snyder
Danielle Steel
Remy Timbrook
Christine Troy
Wine Merchant
Zonal Interiors

And all the art patrons, friends and enthusiasts who continue to support the artists at Hunters Point Shipyard.

About the Cover:

Kim Smith, Bldg. 110, Studio 209A, has been a collage artist since 2000. She recently had a solo show at 49 Geary in the gallery, Room for Painting Room for Paper. During the day, she runs Smith & Co., a wall décor manufacturer catering to the retail trade. She will be a featured entrepreneur in the June issue of Country Living magazine.

About the Logo:

The giant gantry crane, once used to move artillery and other heavy equipment on and off ships, is now a permanent iconic landmark of the Hunters Point Shipyard. From a selection of logo design submissions, the arts events committee chose Mitchell Confer's (Bldg. 101) graphic interpretation of the crane's form which combines aesthetics of screenprint and collage with colors that reference the industrial feel of the Shipyard.

Six Long Time Shipyard Artists

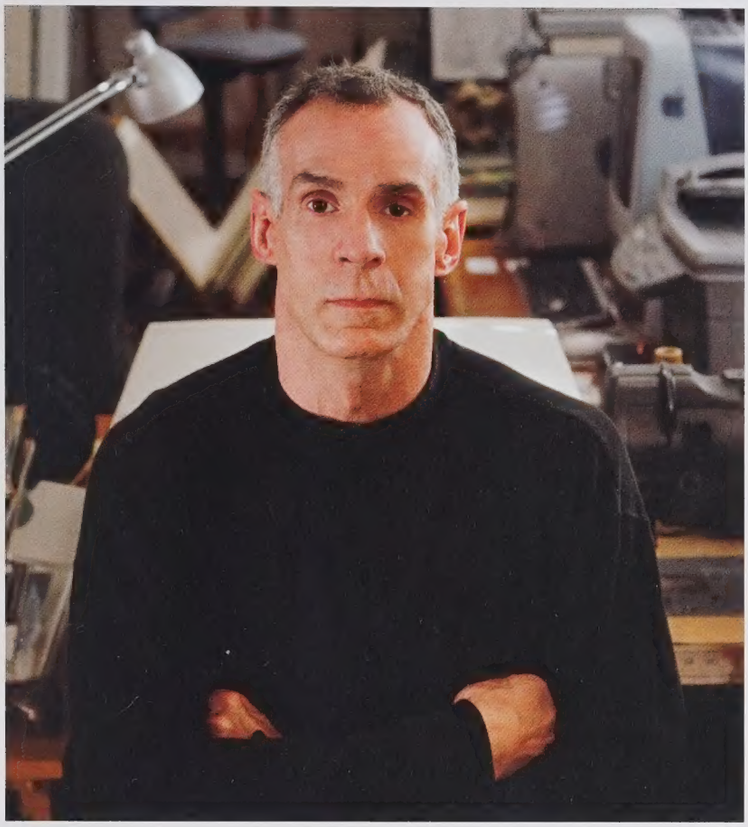
By Amber Turpin

The Hunters Point Shipyard studios began as founder Jacques Terzian's dream in the mid 70's, and has since grown into what may be the largest artist colony in the United States. It's a vibrant and momentous community of over 275 visual artists and forty plus musicians who share a common locale, life's work, day-to-day realities, and creative aspirations. This year marks its 25th anniversary. A number of artists have been here from the start, paving the way for more recent arrivals to share in the inspiration of this unique location, and in the ongoing celebration of a truly diverse range of talents and skills. Here highlighted at the Spring Open Studios is your opportunity to see how these artists continue to influence San Francisco's vibrant art scene, and for you to participate in and enjoy the sources of their creation.

Photography: Tiffany Schoepp

Estelle Akamine

Estelle Akamine's (Bldg. 101, Studio 1309) use of recycled materials, natural fibers, and industrial refuse in her quilts, costumes, public installations, and textile work is a fitting reflection of the gritty physical experience of Hunters Point. The distinct San Francisco environment is the source for her discarded remnants and renewable resources - often considered incongruent with fashion and grace - which she transforms into beautiful works of wearable art and sculpture. She arrived at the Shipyard in 1988, when founder Jacques Terzian was in the throes of renovating the ramshackle structures into workspaces. For the next sixteen years, Akamine acted as producer for the colony's Spring Open Studios, persevering through uncertain times and iffy circumstances, becoming one of those most responsible for focusing attention on the art created here. "We were at the forefront in making things happen during this relative lull in the local art calendar," she recalls about those first days of Spring Open Studios in the early 90's. The turnout was typically 12,000 strong - quite an accomplishment for this then small community of artists situated "beyond the ends of the Earth," she says in describing how things were back then. Now, it feels more like an artist retreat, where artists have the space to focus privately while also coming together as a community.



John Arbuckle

Way back in 1980, **John Arbuckle** (Bldg. 101, Studio 2106) first recognized the benefits of Open Studios as a unique opportunity for artists to sell directly to curators and collectors. Today, his mailing list has over 5,000 names and he has 350 active buyers of his work. "This all happened because of Open Studios" he says, "that's the amazing thing!" He moved his studio to Hunters Point Shipyard in 1986, when rent was about $155 a month. "I have to give Jacques a lot of credit," says Arbuckle. "He was able to help a lot of young artists grow." At the beginning, everyone aided each other in promoting their work, and John recalls being the first to photocopy his images to make primitive posters, leading the way for others to do the same. For Arbuckle, the transition to the Shipyard also saw a transition in his work, from landscape to still life. The relationship between objects in his compositions embodies a distinct sensuality, such as in "Love," where a pear and a peach embrace like longtime partners. "You can close your door and dive in or you can open your door and connect to the community outside," reflects Arbuckle on his Shipyard lifestyle, "and as a community we grow by sharing with each other about our work."

Ruth Geos

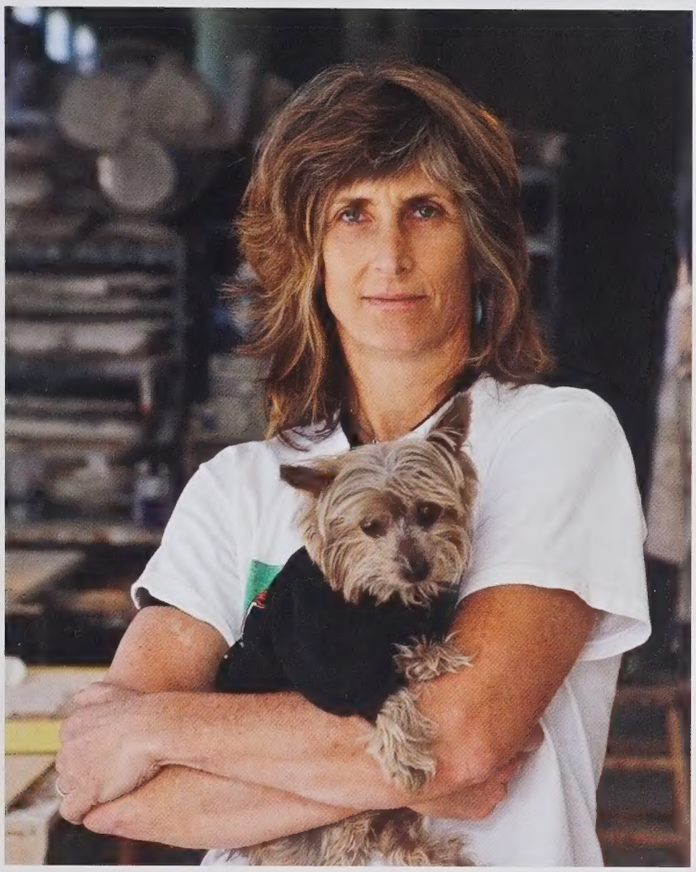
"In 1986, Hunters Point Shipyard was very much an island wilderness, an urban wilderness. There were jackrabbits, foxes, birds, ducks, trees, roses; it was a beautiful place to wander and ramble. That wandering led me to the work I am doing," reflects **Ruth Geos** (Bldg. 101, Studio 2215). The beautiful corner studio that she couldn't afford but had to have that first day in 1986 is still her "continuous growing space." Here she explores the depths of color and light in her poetic pieces, with gilding and tropical feathers depicting form and shape within the bird world - the journey this artist takes in seeking her own muse. Open Studios has done more for Geos than gain visibility for her work; it has provided crucial relationships with people who now supply most of her materials, leading to generous donations of seasonal molt and rare feathers. The integral position this art community holds in her life is perhaps best exemplified in an early piece entitled "Shipyard Gold," illustrating the pinnacle of dreams and possibilities that this mythical place represents.

Rebecca Haseltine

With a strong focus on water, namely estuaries, **Rebecca Haseltine** (Bldg. 125, Studio 1) finds her inspiration at Hunters Point. The opportunity to work literally in tandem with the element that guides her creative vision - water - brought her here in 1989. At that time, working a nine to five office job, while gazing out the window, she would daydream about having her own art studio. As it turned out, she can now see that office window from her studio at Hunters Point, rather than the other way around. "Sometimes dreaming can lead us somewhere," reflects Haseltine in appreciation of the manifestation of her current career. Since then, the majority of her work was produced in what she calls "the prettiest studio in the whole city," in Building 103 with six windows overlooking the bay. "Being near the water feeds my interest," explains Haseltine, adding that her "Pourings" pieces never would have come to be without the wondrous light unique to her space. Unfortunately, this past November, the artists in Building 103 were relocated due to toxic clean-up issues. Now in a brand new studio in Building 125, she anticipates seeing how her work will evolve. Environmental relationships, cyclical rhythms, and how they relate to the movement of our bodies are the subjects of Haseltine's installations.

Marilyn Kuksht

Transitioning from a lucrative corporate position at Bank of America to scavenging through hazardous waste materials doesn't seem like a logical career move to most, but for **Marilyn Kuksht**, (Bldg. 101, Studio 1319A) it is a reflection of true happiness. "I went from a fulltime job to being a self-sustaining sculptor, and it is all due to The Point. None of this would have been possible without its support and visibility from day one," she remarks on what she refers to as "an incubator for artists." It all started twenty years ago in 1989 when Jacques Terzian took her under his wing as a friend and mentor. He recognized her budding skills as a sculptor and encouraged the blossoming of this creative outlet by sharing his studio and welding equipment with her. For years, the two showed together at Open Studios, displaying their work among the seats in the Shipyard's old auditorium. In the earlier days, scrap piles out at Hunters Point provided "fertile ground" for her found object pieces, such as "The Cocktail," a collage assembled from hazard signs and chemically - eaten barrels that she combined into a commentary on pollution, risking Navy arrest in the process as she harvested the materials.



Lorna Kollmeyer

Taking a break from basketball acclaim to "check out life in the real world," **Lorna Kollmeyer** (Bldg. 115) stumbled upon what has evolved into twenty-five years of success. In 1984, after a random job as a carpentry assistant, a deal too good to pass up came her way as she found herself the new owner of a small ornamental plaster company. Not long after, Hotel Majestic employed her services to restore some Victorian moldings, and the rest is history. The large storage potential at the Shipyard was the initial attraction for Kollmeyer, which she now attributes to housing "an archive of important San Francisco lineage," a rich collection of architectural specimens that forms the basis for her plasterwork. The natural setting and plentiful sunshine provides an essential drying facility as well. This spring, Kollmeyer rejoins Open Studios to celebrate her own twenty-fifth anniversary in business, reestablishing her presence to the public and solidifying her role in this community of "longtime friends.

Long-Term Shipyard Artists

1984
Julian Billotte
Tad Bridenthal
Laura Bridenthal
Bill and Bob Clark
Verity Dierauf
John DiPaolo
Russell Herrman
Linda Hope
Peggy Huff
Carol Jessen
Tanya Joyce
Olivia Kuser
Victoria Lansdown
Heather MacDougall
Scott Madison
David McGraw
Judy Reed
David Terzian
Jacques Terzian
Claire Thibeaux
Meredith Tromble
Ken Tuomi
Clay Young

1985
Qi Re Kiki Ching
Bob Danielson
David Dion
Lawrence Ferlinghetti
Shelia Ganz
Carmen Lomas Garza
Aisjah Hopkins
JoeSam
Lorna Kollmeyer
Karen Koltonow
John Levin
John Littleboy
Stephen Namara
Joe Norton
Barbara Ockel
Todd Pearson
Joseph Ryskiewicz
Sharon Wickham

1986
John Arbuckle
Ruth Geos
Jim Gorman
John Jablonski
Kathryn Kain
Jeff Long
Wayne Olds
Mark Roller

1987
Agathe Bennich
Peter Boyer
Stanley Goldstein
Elaine Michaud

1988
Estelle Akamine
Tor Archer
Galen Brown
Ellen Byrnes
Lisa Maxwell Cochran
Diana Krevsky
Sara Morris
Patty Neal
Scot Velardo

1989
G. David Anderson
Jon Chester
Robin Clark
Anke Ente
Rebecca Haseltine
Dennis King
Sandra Sunnyo Lee
Reiko Muranaga
Cherie Raciti
Joshua Riskin
Wendy Robushi
Stewart Rosenblum
Greg Wooten

1990
Walter Bruszewski
Ian Green
Marilyn Kuksht
Leslie Terzian Markoff
Jess McVey
Stephanie Peek
Travis Somerville
Rab Terry
Turaj
Henry Turmon

1991
Linda Fries
Paul D. Gibson
Stephen Wedgley

1992
Joshua Burbank
Sam Burbank
Carolyn Crampton
Luis Gervasi
Michael Griffith
Kay Kang
Bruce Quintana
Beth Shannon
Patrick Smith
Jie Zhou

1993
John Bankston
Patricia Brown
Deborah Carroll
Marc Ellen Hamel
Bernice Howard
Marvin Johnson
Leslie Lowinger
Sharon Pearson

1994
Randy Beckelheimer
Tesia Blackburn
Jim Hutchison
Jan Jackson
Nyya Lark
Henry Sides
Karen Slater
Christine Uomini
Jason Webster
Jane Woolverton

Scott Madison with Nancy Pelosi

from hope to change

by Scott Madison

Twenty-five years and we're still here—some of us anyway. Better than 100 little businesses occupying Navy shops and warehouses have dwindled to just a handful, my own among them. The Lower 40 artists, welders mostly, are gone or exiled until new studios welcome them back. Yet, despite the losses, the arts community remains vital and, more importantly, an integral part of the Shipyard's future. With Building 101 slated for long-term use, and affordable replacement studios to be built before the other artist buildings are torn down, and the promise of a Shipyard Art Center, we can be grateful that, in our twenty-five years of holding actions, a good number of us remain.

Who recalls the uncertain early years in the mid 1980s when Dianne Feinstein and the Navy contemplated a Strategic Homeport for the USS Missouri here, and the series of "departure dates" by which the yard would be cleared of civilian tenants? An unlikely coalition of small blue-collar businesses and artists fought the city and Navy to a standstill. Our first powerful ally, then candidate, and soon to be Mayor, Art Agnos, will-

1984 The Point → **1985 BHPS** → **1991 CAC** → **1996 STAR**

1984 The Point
Jacques Terzain founded The Point

1985 BHPS
Business of Hunters Point

1991 CAC
Hunters Point Shipyard Citizen's Advisory Commitee

1996 STAR
Shipyard Trust for the Arts

An Activist's Path in Acronyms *By Linda Hope*

Scott Madison, longtime shipyard activist, was one of the founders of BHPS, Businesses of Hunters Point Shipyard, a volunteer alliance of shipyard artists and businesses founded in 1985 to ensure that tenants' interests were part of any redevelopment that grew out of the decommissioning of the Shipyard.

The group coalesced due to threats to tenant occupancy of shipyard buildings in the face of SF Mayor Dianne Feinstein's support of the Shipyard as the Battleship Missouri's homeporting site. Scott was a member of the group's Steering Committee, which met weekly during the uncertain times of the mid-80s.

When SF Mayor Agnos founded the HPS Citizens Advisory Committee, Scott, along with artists Heidi Hardin and Linda Hope, were selected to sit on this Committee to provide necessary oversight and input into the process in the beginning stages of the Shipyard's transition from federal to local ownership.

Scott first served as Vice-Chair of the CAC under the leadership of long-time Bayview activist Shirley Jones; when she stepped down in 1999, he became Chair, a position he held until 2008. Concurrent with the work of the CAC, Scott became active in the Shipyard Artists Group, an outgrowth of the original BHPS,

Scott Madison and Linda Hope with Lem Dozier at an Earth Day celebration. Photo by Heidi Hardin

with a focus on the role arts and education, and shipyard artists, could play as redevelopment continued.

In 1996, Scott, along with shipyard attorney, Paul Wartelle, shipyard artists Linda Hope and Tanya Joyce, and business owner, Tony Dominski, founded STAR, Shipyard Trust for the ARTS, a 501(c)(3) non-profit organization whose mission it was to guarantee the continued existence of secure and affordable studio space for artists. Scott continues to serve as Chair of the Supervisory Subcommittee of the Mayor's CAC and as Vice President of STAR.

Scott is an owner of Eclectic Cookery, a timeshare kitchen rental service in Building 110, where it has been in operation since 1984.

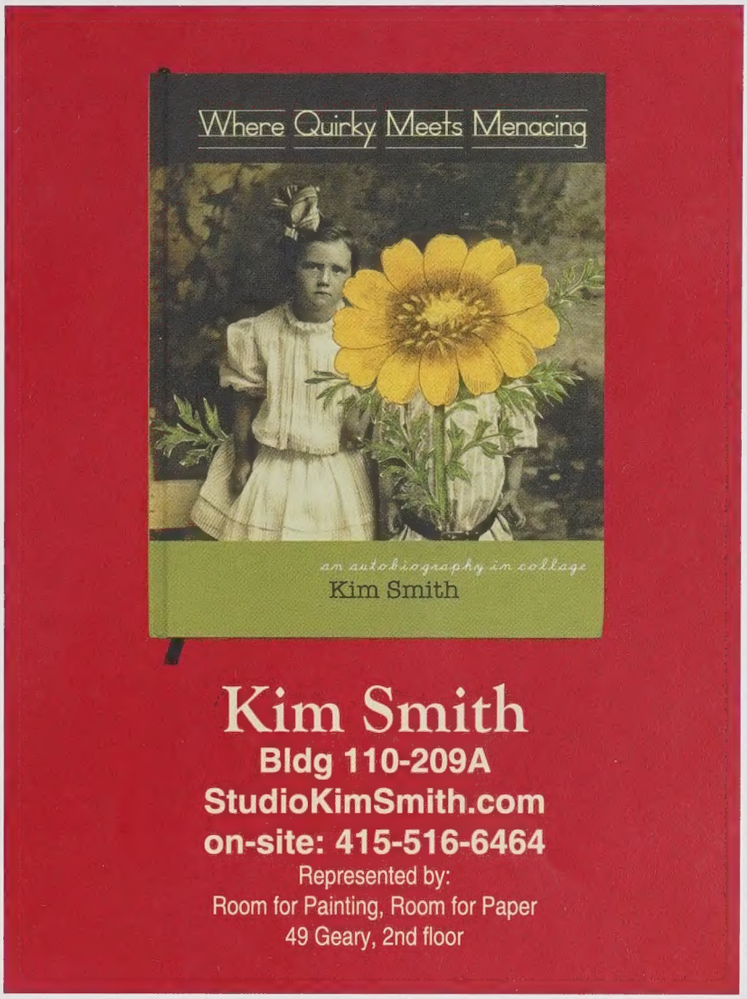
Scott Madison and Jacques Terzian. Photo by Judy Reed

ingly braved the political minefield, and Speaker Nancy Pelosi, during her first days in Congress, took shipyard folk under her wing.

When the Homeport got torpedoed and the yard was put on the federal base closure list, it seemed we'd be sticking around for a while, but nobody knew for how long. Then came the early days of city planning for the Shipyard reuse, when shipyard and Bayview-Hunters Point activists came together to articulate a vision of an "Arts and Industries Mall," a haven for refugees fleeing gentrifying real estate backwaters. Their goal was to revitalize the Shipyard as the economic base of the surrounding neighborhood. While no one ever suggested a football stadium as the best use for 40 shipyard acres, many of the ideas first put forward by shipyard and community activists are woven into the plans for redevelopment—not always just as had we hoped, but to a degree most of us never dreamed possible twenty-five years ago.

So who are (and were) some of the people who made this all possible? My shout out to early activists will entail sins of omission, but with no offense intended, here's a start...

First, our own Lorenzo Medici and founder of "The Point," Jacques Terzian, without whom the arts community would never have happened, and daughter Paula, who herded Jacques and managed the rest of us. Linda Hope, the last remaining original appointee to the Hunters Point Shipyard Citizens Advisory Committee (1991) beside myself. The first CAC Chair, Shirley Jones, who welcomed shipyard activists into the BVHP community. Heidi Hardin, possibly the first artist at the yard and an early Businesses of Hunters Point Shipyard activist. Ditto Heather McDougall, the Bridenthals in Bldg. 125, Julian Billotte's dad Bill, Tom Lacey, the mushroom farmer, Tony Dominski of West Edge (with his alphabet soup of shipyard affiliations—BHPS, CAC, SAB, STAR), Russell Herrman and Gina, Peggy Huff, Tanya Joyce, Ruth Geos, Verity Dierauf, Judy Reed, wildmen Bill Wareham and JoeSam, and former windsurf sailmaker Barbara Ockel. These are just some of the stalwarts from the bad old days, a few of whom are in the process of reactivating themselves now that, at long last, some of our dreams are being fashioned into reality. From Hope to Change—it's been a long time comin'!



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Arts Events Committee

Mission Statement

Promote and support Shipyard Artists through PR & marketing of the studios at the Shipyard and Islais Creek through events, exhibitions, Open Studios and the publication, Shipyard ART Guide.

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Zannah Noe, Cyndi Wish, Mitchell Confer, Kim Smith, Marc Ellen Hamel, Carol Kummer, (STAR), Dimitri Kourouniotis, Marian Forman (Art Center Working Group), and Heather Marlowe.

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***Special thanks** to Lennar's Lynn Bell for her enthusiasm for the arts and the artists, and to David Terzian of The Point for, among other things, not making us pay for storage in one of the closed bathrooms for untold months.*

Second Annual Holiday Show December 2008 at Hayes Valley Market

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***Special Thanks** to AgeSong for the use of their gallery space, and to Russell at Zonal Interiors, Ross Mirkarimi and a bike artist for their understanding. Special thanks to Stanlee Gatti and Mayor Gavin Newsom for attending the opening and supporting the arts at the Shipyard.*

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Shipyard Design

David Thom and his firm, IBI Group, have been chosen by Lennar to create the urban design for the Hunters Point Shipyard and Candlestick Point. IBI's growth has essentially matched the city of Vancouver, fueled in great part by the success of mixed-density, person-and transit-friendly developments that have blossomed all over Vancouver's downtown peninsula. While Thom's firm is responsible for many of the buildings and projects that have shaped downtown Vancouver over the last 30 years, he has also applied his holistic and sustainable approach to projects all over the world.

According to Thom, "the firm's vision has been a cornerstone from day one: to revitalize cities by integrating transportation, land planning, and architecture." However, what struck me most about David Thom was his dedication to engaging the community as an integral part of the design process.

An interview with Hunters Point architect David Thom

by Dunstan Christopher

Photography: Tiffany Schoepp

Architectural renderings: courtesy IBI Group

DC: Could you talk about your urban design experience and your design aesthetics or values that are informing the design for Hunters Point Shipyard and Candlestick Point?

DT: We're the biggest firm in Vancouver, and we've been very involved in the downtown redevelopment on both sides of the downtown peninsula, including everything from individual projects to master planning. In Vancouver, like San Francisco, there is a lot of interest in urban design and the public realm and there's a lot of community process. For the Shipyard and Candlestick plans, the community process has spanned three years and many meetings and workshops, so although the plans reflect aspects of many of the world's great cities, they are most strongly influenced by the community in San Francisco.

There are a lot of things that we do in our design here in Vancouver that are different than what I generally see in San Francisco, and the Shipyard and Candlestick development will reflect some of these ideas. For instance, Vancouver has a lot of downtown residential, and there is a real interest in how you engage the street level with the inclusion of homes at the ground level...with doors, stairways, etc. This makes for more eyes on the street level, and it is an important component to the plans at the Shipyard and Candlestick. There are similarities between the cities too: both have a strong appreciation for the arts and very active artist communities. In Vancouver, the downtown has become somewhat of an arts district in its own right with a great deal of public art, and the spaces and buildings themselves are often artful. We believe this can happen at the Shipyard.

DC: What about your approach made you the choice for the project?

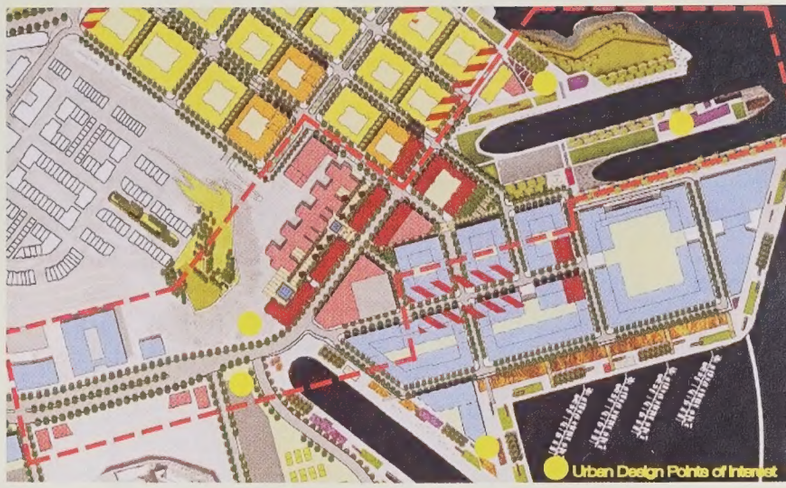
with the artists' community in mind

DT: What differentiates the IBI Group is that we integrate transportation, land use, and architecture, particularly the integration of public transport. Our projects are usually very walkable and reliant on public transport. This is what sets us apart. I view public spaces as if they are the "rooms" of the city that must all fit together in a holistic fashion—this is the philosophical approach that I take. As an architect, I think it is important to design not only the house but also the space that it is situated on. And in urban design I'm looking at the engagement of all of the outdoor and indoor spaces. The Shipyard will reflect this strategy with exciting and interesting spaces that weave through the site.

DC: Is the plan for the Shipyard in any way comparable to Granville Island in Vancouver and the artist community that resides there?

DT: There are a lot of things about Granville Island that are applicable to Hunters Point Shipyard—things like public art in the plazas and sidewalks, artists' working plazas, an arts school, and the blend of cafes and eateries amongst the studios that make art accessible to the public and make it a fun place to spend time in. Granville Island is on the south side of False Creek, and it has a lot of medium-density development,

continued on page 30



A Hunters Point Shipyard Arts District – as outlined in red above - overlays other variously identified districts in the Urban Design Plan. In addition to allowing for the Community Arts Center, replacement studios, live-work housing and other projects as the project evolves, the Arts District can also provide suitable sites for digital arts, media and other arts-related businesses that have been considered suitable for the Shipyard, enhancing the positive economic impact of the Joint Project.

Shipyard Community Arts*

Hunters Point Shipyard

Shipyard Community Arts is an active group of Hunters Point Shipyard and Bayview Area artists, community residents and representatives of arts and other related organizations. We are dedicated to creating a comprehensive Arts District, including replacement studios, live/work spaces, and a Community Arts Center at Hunters Point Shipyard. We envision an arts center that will provide multidisciplinary arts programs that will knit together the existing Bayview Hunters Point residents with the new communities at Candlestick Point and the Shipyard through a broad spectrum of arts programs and events. The Arts District will be the crown jewel of the Shipyard's transformation from a Naval base to a vibrant extension of the Bayview neighborhood and a magnet destination for the entire Bay Area.

If you are interested, please contact us and share your ideas to become a part of creating an arts district.

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David Trachtenberg: djtdesign2000@yahoo.com p: 415-986-1387
Rebecca Haseltine: haseltine@earthlink.net p: 415-641-5301

Shipyard Community Arts
PO Box 885452
San Francisco, CA 94124-5452

***Formerly the Art Center Working Group**

spring open studios

Leslie Terzian-Markoff, Bldg. 101

Jane Woolverton, Bldg. 101

Jacques Terzian, Islais Creek Studios

WELCOME

The Hunters Point Shipyard Artists Spring Open Studios is one of the oldest and largest independent open studio events in the country. The first weekend in May, over 5,000 art collectors, patrons and enthusiasts will tour the studios of and buy art directly from over 150 visual artists working in all media – drawing, painting, printmaking, sculpture, photography, ceramics, jewelry, and metal arts.

Open Studios weekend also provides San Franciscans a rare occasion to visit the Shipyard and see the what it looks like 25 years after artists moved in, established studios, and started creating at this decommissioned naval base. The energy and atmosphere are truly unique. As shipyard artist Lawrence Ferlinghetti has said, "You've got to see it to believe the great art that's being created out there."

Visit Islais Creek Studios this weekend, the Shipyard's satellite location for metal and stone sculpture, until redevelopment reestablishes their studios back on the Shipyard. Islais Creek Studios is just two miles from the Shipyard (see map at right) and where you'll see the industrial arts in action.

Thank you for taking this opportunity to come experience one of San Francisco's most exciting arts events.

photos by Judy Reed

HUNTERS POINT SHIPYARD ARTISTS'
18TH ANNUAL

spring open studios
may 2 - 3, 2009
saturday & sunday 11 am - 6 pm

CELEBRATING 25 YEARS ON THE SHIPYARD

Preview Party Crawl
Friday, May 1, 6 pm - 10 pm

Party Hop at the Preview Party Crawl

Gallery 101 Opening Reception and Second Annual Preview Party CRAWL starts Friday night. Come and party - at the Kick Off in Gallery 101 and with artists hosting satellite parties in their studdios. Wine, food and the best deals are made on Friday night. Maps of the Preview Party Crawl will be handed out at the shipyard gate. An asterisk (*) next to an artist's listing indicates which individual studios are open during the preview party crawl.

RSVP needed to attend the Friday CRAWL to rsvp@ShipyardArtists.com or to one of the hosting artists.

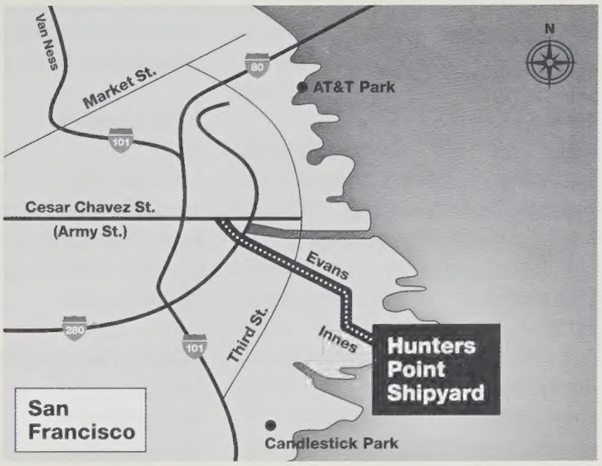
For more information, please go to www.ShipyardArtists.com or email info@ShipyardArtists.com.

Gallery 101 Sat - Sun 11 am - 6 pm

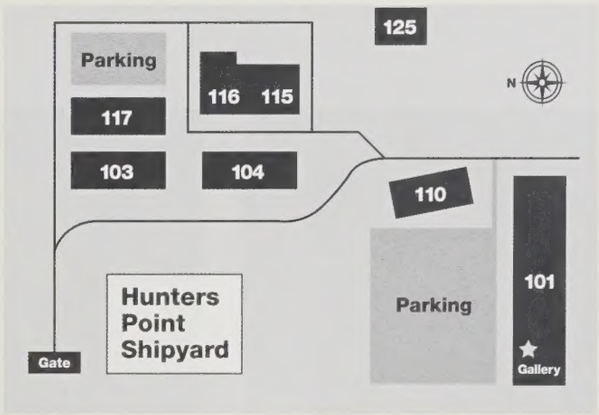
All weekend Gallery 101 is presenting a group show of the artists who are participating in Spring Open Studios. Start here and see all the artists organized by building to get a wider view of the talent at the Shipyard. A portion of all sales goes toward supporting the arts on the Shipyard. The Gallery is located on the second floor of the west wing of Building 101.

MAPS

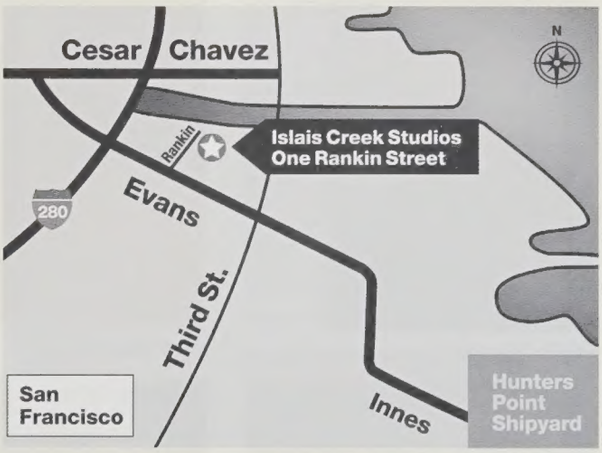
Hunters Point Shipyard in San Francisco



Shipyard Building Locator



Islais Creek Studios
Two miles from Hunters Point Shipyard



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www.johnager.net
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www.DianaAlyn.com
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figurative, emotional, pop-realism

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www.johnarbuckle.com
oil, watercolor, lithographs, prints
realism

ArtSeed Featuring Marissa Kunz
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humorous

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figurative

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textural pattern

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jewelry, sculpture, painting

Richard Bolingbroke *
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www.rbolingbroke.com
watercolor representational

Elaine R. Brindle
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watercolor/acrylic impressions of life

John Ager

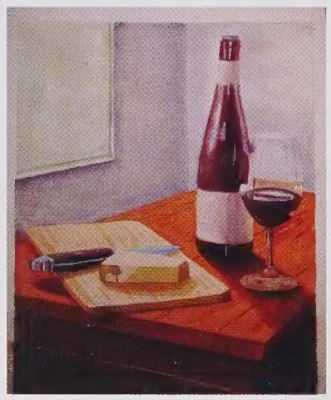
Anna Andersson

Carol Aust

Beth Bloom

Estelle Akamine *

John Arbuckle


Jessy Berg

Richard Bolingbroke *

Diana Alyn

Marissa Kun

Tesia Blackburn *

Elaine R. Brindle

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earth pigment painting abstract, landscape

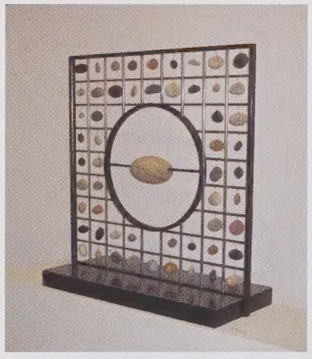
Patricia Brown

Jung Choi

Carolyn Crampton

Stacy Dynan

Dominque Caron *


Paula Clark

Maeve Croghan *

Susan Friedman

Qi Re Ching

Mitchell Confer

Collette Crutcher

Linda Fries

building 101 continued

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Gesamtkunstwerk

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Ruth Geos

Paul Gralen

Marc Ellen Hamel *

Linda Hope

Robert Geshlider

Dolores R Gray

Ed Handelman *

Peggy Huff *

Harriet Golfos-Santroch

James Groleau

Charlie Hays *

Judy Hummell

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Carol Jessen

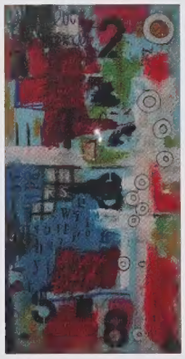
Angel Kubo

Anne Ming Leong *

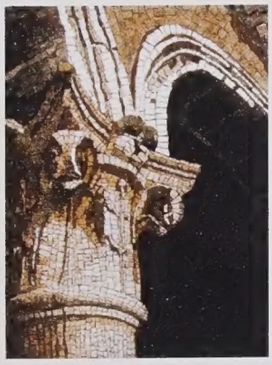
Derek Lynch

Kay Kang

Marilyn Kuksht


Lola

Ellen Markoff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Alan Mazzetti

Elaine Michaud

Roberto Montoya-Mejía

Carole R. Moore

Brian Moore

Robert Morgan

Reiko Muranaga *

Joan Raymond

Judy Reed

Rhonel Roberts

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Painting

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Jenny Robinson*

Thea Schrack

Charles Tuggle

Shawn Williamson

Stephanie Rossi

Lynne Sonenberg

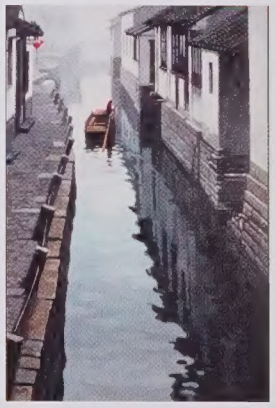
Pep Ventosa

Mirang Wonne*

Lynn Rubenzer

Susan Spies*

Audrey Welch


Jie Zhou

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building 104

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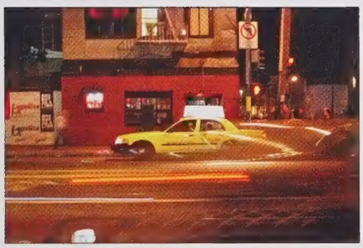

Jay Bellville

Marguerite Browne

Jean Ebbe

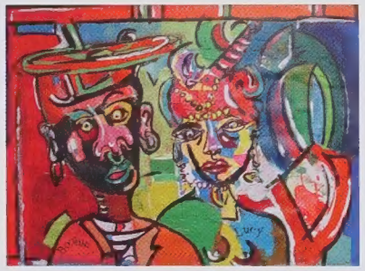
Marian Forman

Deborah Hayner

Sookyi Lee

Felix Macnee

Zannah Noe


Joe Sam

Robert Schwarzenbach

Greg Wooten

Immigration Counsel

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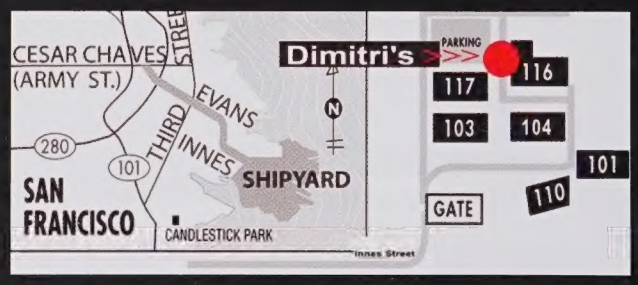
May 2 & 3, 2009 11-6pm
Building 116 - Studio 4

Abstractions 36x48

Clipper at Dolores 40x30

City Views & Abstractions

Impressions in Red 36x36



Preview Reception
Friday May 1st 6-9pm
Building 116 - Studio 4
RSVP: wareness@yahoo.com
415.200.9773
for more art & info
www.dolmas.com

building 110

Bob Armstrong
Please note: Bob has moved to building 101, studio 1211
415-515-8815
strongarm_art@hotmail.com
www.bobarmstrongart.com
acrylic, lyrical, patterned, abstracts

Anna Efanova
110
917-251-3179
nalnet@yahoo.com
www.nal.net
oil, watercolors realism

Mauricia Gandara
STAR's Artists-In-Residence
204
415-379-3955
mg@mauriciagandara.com
www.mauriciagandara.com
mixed media, paintings, figurative

Ivy Jacobsen *
203
415-269-7937
ivyjacobsen@gmail.com
www.ivyJacobsen.com
painting, printmaking, fantasy, abstract, landscape

Tanya Joyce *
212
415-822-8839
tanya@tanyajoyce.com
www.tanyajoyce.com
painting, mystic, mythic, lively

Michael Rodman
Please note: Michael has moved to building 101, studio 1211
415-286-3707
mrgrape@aol.com
www.rodmanart.com
oil paintings, cityscapes

Sawyer Rose
205
415-806-2458
sawyer@sawyerrose.com
www.sawyerrose.com
oil/metallic pigment, organic, delicate sculptures

Kim Smith *
209A
415-516-6464
kim@StudioKimSmith.com
www.StudioKimSmith.com
collage, Russian, Bauhaus, Dada

David Jay Trachtenberg
110
415-986-1387
djtdesign2000@yahoo.com
www.davidtrachtenberg.com
Photographer, digital shipyard collages

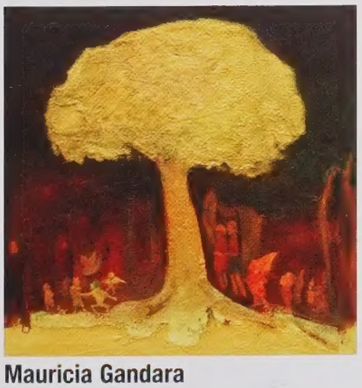
Karen Wenger
208
415-550-8805
Wengart@sbcglobal.net
www.karenwenger.com
oil painting: surrealism, representational

building 115

Lorna Kollmeyer *
415-822-6269
lornak@sonic.net
www.lornakollmeyer.com
Ornamental plaster; custom sculpture; restoration; molded and cast architectural ornament

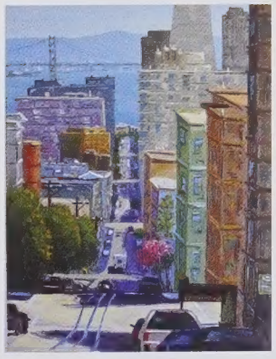
Bob Armstrong

Anna Efanova


Mauricia Gandara

Ivy Jacobsen*

Tanya Joyce*


Michael Rodman

Sawyer Rose

Kim Smith*

David Jay Trachtenberg

Karen Wenger

Lorna Kollmeyer*

*Hosting a private Friday night preview party. RSVP to artist.

building 116

Sharon Beals *
9
415-377-4214
sbeals@sharonbeals.com
www.sharonbeals.com
photography, nature examined

Julian Billotte **
Late Bill Billotte (1941-1998)
415-822-4324
caprichoframing@earthlink.com

Margie Burke
8
415-863-5843
bellaplush@aol.com
printmaking, painting, figurative, narrative

Monica Denevan *
2
415-550-1965
monicadenevan@yahoo.com
www.monicadenevan.com
photography, black and white

Robin Denevan *
2
415-948-4675
rdenevan@yahoo.com
wwww.robindenevan.com
painting, encaustic, abstract, landscape

Jack Hain
110
831-227-4589
jhain@pacbell.net
acrylic, painter
abstract, expressionist

Wayne Jiang *
22
415-264-7570
wayne@waynejiang.com
www.waynejiang.com
acrylic, figurative, landscape, realist

Dimitri Kourouniotis *
6
415-285-4803
wareness@yahoo.com
www.dolmas.com
painting, abstract, cityscape, landscape

Maggie Malloy
7
415-751-1150
malloysmail@aol.com
www.mesart.com/maggiemalloy
ceramic, printmaking, painting, spiritual, political

Marti Mckee
8
415-850-8300
martimckee@earthlink.net
www.martimckee.com
printmaking, figurative

Angela Willetts
4A
415-794-0226
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www.awilletts.com
acrylic, painting, drawing, abstract

Sharon Beals *

Monica Denevan *

Wayne Jiang *

Marti Mckee

Margie Burke

Robin Denevan *

Dimitri Kourouniotis *

Angela Willetts

Maggie Malloy

****Julian Billotte:** Bill Billotte (1941-1998) was master tenant of Building 116 and a pioneering member of the shipyard arts community. He preferred to work in obscurity, and neither showed nor marketed his work. He began his career as a promising young artist in New York City, where he studied with Stuart Davis at the New School and Will Barnett at the Art Student's League. He was studio assistant to James Rosenquist, Larry Rivers, Ad Reinhardt, as well as to Will Barnett. He left New York because of ill health and, unable to paint for years, he drew. During that time he lived in New Mexico, where his experience of the landscape formed the basis for his later large paintings. Bill Billotte died in 1998 of injuries from a hit and run auto accident. His son, Julian, continues to work in and manage Building 116. Julian will be showing his father's work, making it available to be viewed by the public for the first time.

 **Hosting a private Friday night preview party. RSVP to artist.*

building 117

Irena Kononova
3217
650-593-1651
IKONOVA@yahoo.com
www.irenakononova.com
oil, mixed media, abstract landscape, interiors

Sara Morris
3202
415-822-8706
sculpture, painting, masks, prints, folk

Teresa Seran
3216
415-771-5902
teresaseran@sbcglobal.net
www.teresaseran.com
acrylic, mixed media, fantasy, abstract

Sharon Pearson
3205
415-314-0943
pearsonfinearts@sbcglobal.net
mixed media, abstarct figurative drawings and paintings

building 125

Rebecca Haseltine
415-641-5301
haseltine@earthlink.net
www.rebeccahaseltine.com
mixed media, environmental, somatic, process

Mark Paron
415-279-7066
MarkParon@mac.com
www.MarkParon.com
mixed media, abstract, concpetual, sculpture

islais creek studios ICS

Jason Bernhardt *
415
bernhardt.jason@gmail.com
stonefreesculptures.com
stone

Rebecca Fox *
414
415-682-7511
rebecca@rebeccafox.com
www.rebeccafox.com
metal sculpture

Yong Han *
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415-596-8000
yong.han@breathinglines.com
www.breathinglines.com
metal, mixed media, abstract, experimental, expressionism

Alex Macleitch
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415-305-4906
asmacleitch@juno.com
www.macleitch.com
sculpture, metal

Min Hwan Park *
417
khappyzoo@hotmail.com
http://minhwanpark.blogspot.com
stainless steel, abstract

Jacques Terzian *
Founder of The Point
306
415-822-9675
Sculpture

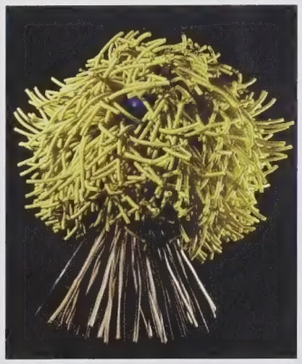
Irena Kononova

Sara Morris

Teresa Seran

Sharon Pearson

Rebecca Haseltine


Mark Paron

Jason Bernhardt *

Rebecca Fox *

Yong Han *

Alex Macleitch

Min Hwan Park *

Jacques Terzian *

continued from page 19

Architect's rendering shows building 101 in new plans

but this is quite separate from the arts and market zones. Hunters Point is envisioned as being more integrated—the artists' studios, community shopping, and residential will all be in the same area.

DC: In designing such an immense project, how do you balance the needs and desires of smaller groups like the Shipyard Artists with those of the larger community and the city as a whole?

DT: You need to be guided by the specifics of the community: the type of climate, the people who live there, the individual aspects. I'm an advocate of the community process. It tells you the subtleties of the situation that you're working with and really informs the design. With the Shipyard, there is such a wealth of creative people—smart people who provide a great sounding board. The same with people who live in the Bayview, who have witnessed the transformation of the area over many years. Quite remarkable really.

> ***There is a great desire to retain Building101...we're taking a look at using shipping containers that would be outfitted as permanent artist studios, which is an idea brought to us by the artists.***

Yes, there are always competing interests. Neighborhood groups and financial realities and political realities. All those things are often in competition. I have to find the common threads and take as many of those threads and weave them together. You find your path by finding what is common between the competing interests. Those threads, things everyone wanted, include a better integration of the artist community with the larger Bayview neighborhood, better transit connections, a more contiguous shoreline parks system, and true mixed-use neighborhoods. With the things that are not common, you embrace those that enhance but don't compromise the overall plan. You can reflect the personalities of diverse groups without having them in conflict with one another. An example here is the large parking lots required by the football stadium. These lots weren't a benefit to the community until we designed a majority of them as dual-use playfields that can be parked on during games days.

DC: Can you describe what the Arts District will look and feel like and what role it will play in the overall development?

DT: It will play a very significant role at the Shipyard. The Arts District is at the heart of the Hunters Point development. Physically it's very prominent, and the evolution of the design is going to set the tone for Hunters Point.

I think infusing arts throughout the community is a good thing. You see a lot of communities that try to attract artists because they know it will ensure authenticity. With the Shipyard, it's already there. I feel like I lucked out with this one.

> ***I think infusing arts throughout the community is a good thing. You see a lot of communities that try to attract artists because they know it will ensure authenticity. With the Shipyard, it's already there.***

There is a great desire to retain Building 101. To accommodate artists in the other Shipyard buildings, we're taking a look at using shipping containers that would be outfitted as permanent artist studios, which is an idea brought to us by the artists. If we get to implement this idea, it will be very cool.

DC: Will there be room to create studios for space- and energy-intensive craft such as ceramics, glass, and metalwork?

DT: We definitely are planning on that. I think it's pretty critical to have a broad representation of the arts. And it does ensure that the area doesn't become a gentrified art fair. I think it is important to foster a space for the more industrial side of the arts, which is consistent with the original shipyard. A grittier sense of the place is a good thing to maintain to reflect the industrial heritage of the site.

DC: As it stands now, the Shipyard and Candlestick Point feel very separate from the rest of the San Francisco, both geographically and metaphysically. How will the urban design encourage connection between this area and the rest of the city?

DT: First, just by extending the San Francisco street grid into these areas, by inserting the basic grain for development that is consistent with the rest of the city. This will tie the Bayview to the waterfront. I envision a lot more transit coming into the area, a focus on public transit that will improve transit for the community that lives in the area around the Shipyard. After that it's the diversity of the place that creates a strong and vital community in its own right. I spoke with community members who lived in the area 40 years ago who remember that families had lived there for generations. Whole families were supported for generations by jobs at the Shipyard or with entities in the area that provided services to the Shipyard and the surrounding community. When the Shipyard was closed, parts of the community slowly drifted away. However, in speaking with members of the existing community, there is a hope that this new development and the jobs created will provide a chance for people who have moved away to come back. The sheer fact that we will be infusing an area that has been bereft of open space and cultural amenities with facilities, services, and jobs will create a vital community that will draw folks from other parts of the city. There is a lot of desire in the artist community to expand, to provide arts education and other services to the community. This will create linkages as well. I think this is very important to the project as a whole.

Sandra Sunnyo Lee, Bldg. 101

Marius Bosc, Bldg. 104

Leslie Printis, Bldg. 101

Photos by Judy Reed

Shipyard Artists' Listing by Name, Building and Studio Number

Ager, John - 101, 2222
Akamine, Estelle - 101, 1309
Alyn, Diana - 101, 2108
Andersson, Anna - 101, 1423
Arbuckle, John - 101, 2106
Armstrong, Bob – 101, 1211
Aust, Carol - 101, Basement
Beals, Sharon - 116, 9
Bellville, Jay - 104, 1204
Berg, Jessy - 101, 2220
Bernhardt, Jason - ICS, 415
Billotte, Julian - 116
Blackburn, Tesia - 101, 2315
Bloom, Beth - 101, 1108
Bolingbroke, Richard - 101, 1508
Brindle, Elaine R. - 101, 2102
Brown, Patricia - 101, 1108
Browne, Marguerite - 104, 1104
Burke, Margie - 116, 8
Caron, Dominique - 101, 2213
Ching, Qi Re - 101, 1515
Choi, Jung - 101, 1202
Clark, Paula - 101, 1312
Confer, Mitchell - 101, 2114
Crampton, Carolyn - 101, 1223
Croghan, Maeve - 101, 1319
Crutcher, Collette - 101, 2510
Denevan, Robin - 116, 2
Denevan, Monica - 116, 2
Dynan, Stacy - 101, 1116
Ebbe, Jean - 104, 1213
Efanova, Anna - 110, 110
Forman, Marian - 104, 1202
Fox, Rebecca - ICS, 414
Friedman, Susan - 101, 1517
Fries, Linda - 101, 2105
Gandara, Mauricia - 110, 204
Geos, Ruth - 101, 2215
Geshlider, Robert - 101, 1107
Golfos-Santroch, Harriet - 101, 1304
Gralen, Paul - 101, 2220
Gray, Dolores R. - 101, 1302
Groleau, James - 101, 2103
Haag, John - 110, 211
Hamel, Marc Ellen - 101, 2507
Han, Yong - ICS, 409
Handelman, Ed - 101, 2101
Haseltine, Rebecca - 125, 1
Hayner, Deborah - 104, 1103
Hays, Charlie - 101, 2403
Hope, Linda - 101, 1102
Huff, Peggy - 101, 1201
Hummell, Judy - 101, 1408
Jacobsen, Ivy - 110, 203
Jasmine, Brook - 101, 2412
Jessen, Carol - 101, 2113
Jiang, Wayne - 116, 22
JoeSam – 104, 1104
Joyce, Tanya - 110, 212
Kang, Kay - 101, 2201
Kollmeyer, Lorna - 115
Kononova, Irena - 117, 3217
Kourouniotis, Dimitri - 116, 6
Krueger, Jamie - 101, 2410
Kruzich, Michael - 101, 2221
Kubo, Angel - 101, 2417
Kuksht, Marilyn - 101, 1319A
Kummer, Carol - 101, 1419
Kunz, Marissa - 101, 2513
Kwon, Kate Kiyoon - 101, 1315
Lee, Sookyi - 104, 1211
Leong, Anne Ming - 101, 2515
Lola – 101, 2107
Lowinger, Leslie - 101, 1217
Lynch, Derek - 101, 2207
Macleitch, Alex - ICS, 409
Macnee, Felix - 104, 1203
Malloy, Maggie - 116, 7
Markoff, Ellen - 101, 1110
Mayr, Maria - 101, 1203
Mazzetti, Alan - 101, 1408
McKee, Marti - 116, 8
Michaud, Elaine - 101, 2313
Montoya-Mejia, Roberto - 101, 2118
Moore, Carole R. - 101, 2306
Moore, Brian - 101, 2514
Morgan, Robert - 101, 1420
Morris, Sara - 117, 3202
Muranaga, Reiko - 101, 2307
Noe, Zannah - 104, 1208
Park, Min Hwan - ICS, 417
Paron, Mark - 125
Pearson, Sharon - 117, 3205
Phan, Dong - 101, 1409
Pinsky, Cherie - 117, 3222
Raymond, Joan - 101, 1414
Reed, Judy - 101, 2109
Roberts, Rhonel - 101, 2223A
Robinson, Jenny - 101, 1511
Rodman, Michael – 101, 1211
Rose, Sawyer - 110, 205
Rossi, Stephanie - 101, 2108
Rubenzer, Lynn - 101, 2518
Samborska, Ania - 115, D
Schrack, Thea - 101, 1517
Schwarzenbach, Rob - 104, 1204
Seran, Teresa - 117, 3216
Smith, Kim - 110, 209A
Sonenberg, Lynne - 101, 2319
Spies, Susan - 101, 2323
Terry, Rab – 101, Basement
Terzian Markoff, Leslie - 101, 2206
Terzian, Jacques - ICS, 306
Trachtenberg, David Jay - 110, 110
Tuggle, Charles - 101, 1320
Ventosa, Pep - 101, 2117
Wasson, Jennifer - 101, 2412
Welch, Audrey - 101, 1423
Wenger, Karen - 110, 208
Willetts, Angela - 116, 4A
Williamson, Shawn - 101, 1215
Wonne, Mirang - 101, 1410
Wooten, Greg - 104, 1212
Zhou, Jie - 101, 2419

Shipyard Artists' Listing by Media, Name, Building and Studio Number

Mixed Media

Caron, Dominique - 101, 2213
Confer, Mitchell - 101, 2114
Gandara, Mauricia - 110, 204
Gray, Dolores R. - 101, 1302
Handelman, Ed - 101, 2101
Haseltine, Rebecca - 125, 1
Hayner, Deborah - 104, 1103
JoeSam. – 104, 1104
Kang, Kay - 101, 2201
Kwon, Kate Kiyoon - 101, 1315
Lola – 101, 2107
Mazzetti, Alan - 101, 1408
Moore, Brian - 101, 2514
Noe, Zannah – 104, 1208
Paron, Mark – 125
Pearson, Sharon - 117, 3205
Phan, Dong - 101, 1409
Smith, Kim - 110, 209A
Williamson, Shawn - 101, 1215

Sculpture

Bernhardt, Jason - ICS, 415
Clark, Paula - 101, 1312
Fox, Rebecca - ICS, 414
Geos, Ruth - 101, 2215
Geshlider, Robert - 101, 1107
Gralen, Paul - 101, 2220
Han, Yong - ICS, 409
Hummell, Judy - 101, 1408
Kollmeyer, Lorna - 115
Kruzich, Michael - 101, 2221
Kuksht, Marilyn - 101, 1319a
Kunz, Marissa - 101, 2513
Macleitch, Alex - ICS, 409
Morris, Sara - 117, 3202
Park, Min Hwan - ICS, 417
Terzian, Jacques - ICS, 306
Wooten, Greg - 104, 1212

Printmaking

Burke, Margie - 116, 8
Groleau, James - 101, 2103
Malloy, Maggie - 116, 7
Markoff, Ellen - 101, 1110
McKee, Marti - 116, 8
Robinson, Jenny - 101, 1511

Jewelry

Andersson, Anna - 101, 1423
Bloom, Beth - 101, 1108
Jasmine, Brook - 101, 2412
Kubo, Angel - 101, 2417

Textiles

Akamine, Estelle - 101, 1309
Browne, Marguerite - 104, 1104
Raymond, Joan - 101, 1414
Terzian Markoff, Leslie - 101, 2206

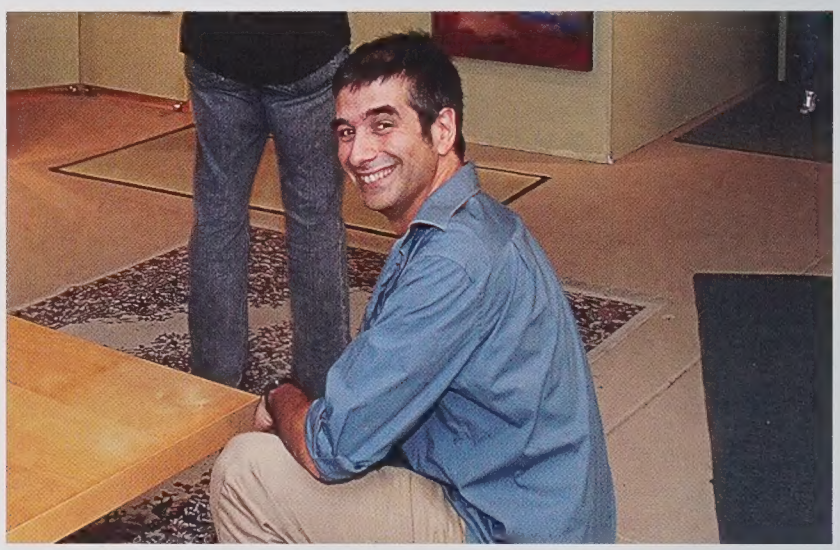
Painting

Ager, John - 101, 2222
Alyn, Diana - 101, 2108
Arbuckle, John - 101, 2106
Armstrong, Bob – 101, 1211
Aust, Carol - 101, Basement
Berg, Jessy - 101, 2220
Bolingbroke, Richard - 101, 1508
Brindle, Elaine R. - 101, 2102
Brown, Patricia - 101, 1108
Ching, Qi Re - 101, 1515
Crampton, Carolyn - 101, 1223
Croghan, Maeve - 101, 1319
Crutcher, Collette - 101, 2510
Denevan, Robin - 116, 2
Ebbe, Jean - 104, 1213
Efanova, Anna - 110, 110
Forman, Marian - 104, 1202
Fries, Linda - 101, 2105
Golfos-Santroch, Harriet - 101, 1304
Hamel, Marc Ellen - 101, 2507
Hays, Charlie - 101, 2403
Hope, Linda - 101, 1102
Huff, Peggy - 101, 1201
Jacobsen, Ivy - 110, 203
Jessen, Carol - 101, 2113
Kononova, Irena - 117, 3217
Kourouniotis, Dimitri - 116, 6
Kummer, Carol - 101, 1419
Leong, Anne Ming - 101, 2515
Lowinger, Leslie - 101, 1217
Lynch, Derek - 101, 2207
Macnee, Felix - 104, 1203
Mayr, Maria - 101, 1203
Michaud, Elaine - 101, 2313
Montoya-Mejia, Roberto - 101, 2118
Moore, Carole R. - 101, 2306
Morgan, Robert - 101, 1420
Muranaga, Reiko - 101, 2307
Noe, Zannah – 104, 1208
Roberts, Rhonel - 101, 2223A
Rodman, Michael - 101, 1211
Rubenzer, Lynn - 101, 2518
Schwarzenbach, Rob - 104, 1204
Sonenberg, Lynne - 101, 2319
Terry, Rab – 101, Basement
Tuggle, Charles - 101, 1320
Wasson, Jennifer - 101, 2412
Welch, Audrey - 101, 1423
Wenger, Karen - 110, 208
Willetts, Angela - 116, 4A
Wonne, Mirang - 101, 1410
Zhou, Jie - 101, 2419

Photography

Beals, Sharon - 116, 9
Bellville, Jay - 104, 1204
Denevan, Monica - 116, 2
Friedman, Susan - 101, 1517
Krueger, Jamie - 101, 2410
Reed, Judy - 101, 2109
Samborska, Ania - 115, D
Schrack, Thea - 101, 1517
Trachtenberg, David Jay - 110, 110
Ventosa, Pep - 101, 2117

Maria Mayr, Bldg. 101 and Lynne Sonenberg, Bldg. 101



Dimitri Kourouniotis, Bldg. 116 *Photos by Judy Reed*

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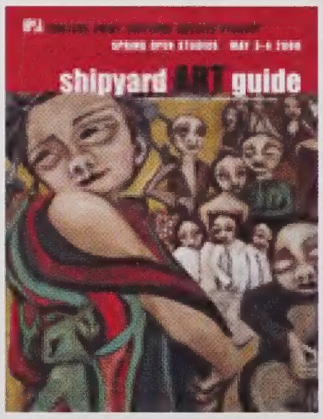

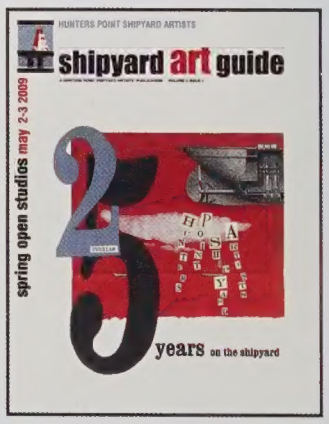

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FOR THE FIRST TIME IN A GENERATION, THE HUNTERS POINT SHIPYARD IS COMING BACK TO LIFE AS A THRIVING NEIGHBORHOOD THAT WILL BENEFIT THE ENTIRE BAYVIEW COMMUNITY

Designs for the first block of new homes, including 78 townhomes and condos, are completed and construction is slated to begin late this year. Plans from the San Francisco Redevelopment Agency to build 50 low-income rental homes are coming soon.

Up to 1,500 new homes will be built over four years during the initial phase of construction. Lennar is partnering with local developers to build a portion of these new homes ensuring the community is fully invested in the revitalization of the Shipyard.

Together, we are making a positive difference in the future of our community. Learn more at www.hunterspointcommunity.com

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